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# ACRL Framework Assignments for Music Information Literacy

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# ACRL Framework Assignments for Music Information Literacy

## **Comments**

Presented at the [2018 Music Library Association California Chapter Meeting](#) at the San Diego Central Library.

# ACRL Framework Assignments for Music Information Literacy

Taylor Greene

MLA California Chapter Meeting

2018

## What is The ACRL Framework?

- ◉ Framework for Information Literacy for Higher Education

- Created in 2015 and adopted in 2016.

- ◉ Metacognition

- Being reflective about one's own learning and research processes

- ◉ Metaliteracy

- A format agnostic approach that places heavy emphasis on producing and sharing information in participatory digital environments (Mackey & Jacobsen, 2014).

- ◉ 6 Frames...

## The 6 Frames

- ◉ Authority Is Constructed and Contextual
- ◉ Information Creation as a Process
- ◉ Information Has Value
- ◉ Research as Inquiry
- ◉ Scholarship as Conversation
- ◉ Searching as Strategic Exploration

## Music Information Literacy at Chapman University

### ◉ Music Information Literacy Course

- A required, sophomore level, zero-credit course
- Includes homework assignments

### ◉ Hall-Musco Conservatory

- Mostly performance based, small BA program with thesis

## Challenges

- ◉ How to incorporate the big-picture ideas of the Framework while still covering practical skills and knowledge?
- ◉ How to engage with Framework when no research project
- ◉ How to make concepts stick for second-year students, especially performers

## Existing Literature

- ©Conor, Erin. “Engaging Students in Disciplinary Practices: Music Information Literacy and the ACRL Framework for Information Literacy in Higher Education.” *Notes*, no. 1 (2016): 9–21.
- ©———. “Reframing the Framework: Situated Information Literacy in the Music Classroom.” *Fontes Artis Musicae* 64, no. 4 (October 2017): 346–54.
- ©Scott, Rachel Elizabeth. “Accommodating Faculty Requests and Staying True to Your Pedagogical Ideals in the One-Shot Information Literacy Session.” *Communications in Information Literacy* 10, no. 2 (January 1, 2016): 132–42.
- ©Snyder, Laura, Laurie J Sampsel, and Lesley Farmer. “The ACRL Framework: A New Paradigm for Music Information Literacy, in the Context of Performance and Composition.” In *Ideas, Strategies, and Scenarios in Music Information Literacy*, 3–13. Music Library Association Basic Manual Series 10. Middleton, WI: Music Library Association, 2018.



## My Strategy

- ◎ Look for Framework overlap in existing curriculum
- ◎ Identify frames that could be better incorporated into course

## Framework Assignments and Activities in Music Information Literacy

- ◉ Music Library Scavenger Hunt activity
- ◉ Database searching assignment
- ◉ Copyright/ Citations assignment
- ◉ Plagiarism quiz
- ◉ Blogs/ Dissertations/ ILL activity
- ◉ Primary Sources assignment

## Scavenger Hunt! Getting Acquainted with the Music Library

You have until the end of the session to find as many of the following items as possible. You need to write down the call number for each item you find and also bring the physical item back to the classroom (except for #8). Try to remember how you found each item as we will talk about search strategies after this exercise.

- 1.) DVD of a Mozart opera
- 2.) CD of a movie soundtrack
- 3.) Miniature score for a work by Shostakovich
- 4.) Book about Beethoven
- 5.) Sheet music for your instrument (either solo or accompanied by piano)

## Searching as Strategic Exploration

Searching for information is often **nonlinear** and **iterative**,

requiring the evaluation of **a range of information sources**

and the mental flexibility to pursue **alternate avenues** as new understanding develops.

(ACRL Framework for Information Literacy for Higher Education, 2015)

## Assignment 2: Database Searching

Your name:

Step 1: Choose a composer: \_\_\_\_\_

Step 2: Choose a work by that composer: \_\_\_\_\_

Step 3: Think of 3 terms to use to broaden your search results (e.g., ballets, romanticism, chamber music, nationalism, keyboard works, secular choral works, 17<sup>th</sup> century, etc.)

Broader term 1:

Broader term 2:

Step 5: Repeat the same search in RILM.

1. How many results did you get?
2. Change one or more of your keywords.
  - a. What keywords did you use?
  - b. How did your results change?
3. How were these results different from your results in JSTOR? (More or less relevant? Different kinds of sources? Less full-text access? Different languages?)

Title:

## Assignment 4: Copyright and Citations

1. Find a score in the Leatherby Libraries catalog of a work that is in the public domain.
  - a. Composer:
  - b. Title:
  - c. Call Number:
  - d. **Chicago/Turabian Style** citation (bibliography format):
  - e. How do you know this work is in the public domain?
  - f. If I wanted to arrange the work listed above for a different group of instruments, would I need a license? Why or why not?
2. Find a CD or DVD in the Leatherby Libraries catalog featuring a work that is under copyright.
  - a. Composer:
  - b. Title of the work:
  - c. Call Number:
  - d. **Chicago/Turabian Style** citation (bibliography format):

## Information Has Value

Information possesses several **dimensions of value**, including as a commodity, as a means of education, as a means to influence, and as a means of negotiating and understanding the world.

**Legal** and **socioeconomic interests** influence information production and dissemination.

(ACRL Framework for Information Literacy for Higher Education, 2015)

## Assignment 3: Avoiding Plagiarism

Read the following excerpt carefully:

Indeed, maximal dissonance was one of Stravinsky's chief means for evoking the pitiless brutality and inhumanity of primitive religion as he imagined it. At the same time, he sought validation for his stylistic extravagances in ethnographic authenticity. What is chiefly maximalized in *The Rite [of Spring]*, then, is the neonationalist ideal, the project of wringing

### Student Sample 1:

Stravinsky used maximal dissonance to evoke primitive religion as he imagined it. The octatonic scale was particularly well suited to harmonizing Russian tunes in a maximally dissonant fashion.<sup>1</sup>

- ☐ Plagiarized
- ☐ Not Plagiarized

### Student Sample 2:

According to Richard Taruskin, "maximal dissonance was one of Stravinsky's chief means for evoking the pitiless brutality and inhumanity of primitive religion as he imagined it." The octatonic scale "was particularly well suited to the task of harmonizing Russian folk tunes in a maximally dissonant but consistent (and 'authentic') fashion."<sup>2</sup>

- ☐ Plagiarized
- ☐ Not Plagiarized

*make that assumption.*

- *Has the author copied exact wording from the original? If so, are there proper quotation marks?*



## Blogs/Dissertations/ILL activity

Don Giovanni by Mozart

Suggested blog: [Musicology Now](#)

Person 1 = find a dissertation

Person 2 = find a blog post

Person 3 = find a book or score in WorldCat that we do not have at the Leatherby Libraries

Brian Ferneyhough's notation

Suggested blog: [The Taruskin Challenge](#)

Person 1 = find a dissertation

Person 2 = find a blog post

Person 3 = find a book or score in WorldCat that we do not have at the Leatherby Libraries

"Like a Rolling Stone" by Bob Dylan

Suggested blog: [Dial M for Musicology](#)

Person 1 = find a dissertation

Person 2 = find a blog post

Person 3 = find a book or score in WorldCat that we do not have at the Leatherby Libraries

Yngwie Malmsteen

Suggested blog: [bibliolore](#)

Person 1 = find a dissertation

Person 2 = find a blog post

Person 3 = find a book or score in WorldCat that we do not have at the Leatherby Libraries

## Authority is Constructed and Contextual

Information resources reflect their creators' **expertise and credibility**, and are **evaluated based on the information need** and the context in which the information will be used.

Authority is constructed in that various communities may recognize **different types of authority**.

It is contextual in that the information need may help to determine the **level of authority required**.

(ACRL Framework for Information  
Literacy for Higher Education, 2015)

## Information Creation as a Process

Information in any **format** is produced to convey a message and is shared via a selected **delivery method**.

The **iterative processes** of researching, creating, revising, and disseminating information **vary**, and the resulting product reflects these differences.

(ACRL Framework for Information Literacy for Higher Education, 2015)

## Scholarship as Conversation

Communities of scholars, researchers, or professionals engage in **sustained discourse**

with new insights and discoveries **occurring over time**  
as a result of **varied perspectives and interpretations.**

(ACRL Framework for Information  
Literacy for Higher Education, 2015)

## Assignment 5: Primary Sources

1. Find a **music manuscript** online or through a database

(Some places to look: [Music Treasures Consortium](#) ; [Juilliard Manuscript Collection](#) ; [Digital Resources for Musicology \(DRM\)](#) )

- a) Who is the composer?
- b) What is the title of the work?
- c) Provide a short, 2-3 sentence description of the manuscript (is it a sketch? When was it written? Is it legible? Is it incomplete? Is there something interesting about it?):
- d) What website or database did you use to find it?
- e) Provide a link here:

2. Find a piece of **correspondence** (letter, telegram, postcard, etc.) in a digital archive written to or from a composer or musician.

Make sure you can read and understand the content, i.e., it should be in English (or has been translated into English) or is in another language in which you are a proficient reader.

Some suggestions: [Henri Temianka Archives - Correspondence](#) ; [Aaron Copland- Correspondence](#) ; [In Mozart's Words](#) ; [Library of Congress - Performing Arts Databases](#) [select the format "correspondence" for your search]

## Plans/Ideas for future activities

- Score comparison in-class activities
  - Different editions (Schirmer vs. Henle)
  - Print scores vs. IMSLP

Thank you!

# QUESTIONS?



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